

# *Tres canciones andaluzas*

- *Canción de rueda*
- *Al- Motamid*
- *Nana del Negrito excluído*

*Para soprano y guitarra o piano*

Letra: **Mariló Naval**

Música: **Luis Blanes**



**“Tres canciones andaluzas”** para Soprano y piano

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# Canción de Rueda

AlMusicEditions  
Albadoc

Para Soprano y guitarra o piano

Letra: Mariló Naval

Música: Luis Blanes

*Largo* ♩ = 50

Mezzo-Soprano

Guitarra

Piano

The first system of the score consists of three staves. The top staff is for Mezzo-Soprano, showing a few rests. The middle staff is for Guitarra, and the bottom staff is for Piano. Both the Guitarra and Piano staves feature a complex rhythmic pattern with slurs and dynamics like 'p' and 'Largo'. The tempo is marked as 'Largo' with a quarter note equal to 50 beats per minute.

Mez.

Gtr.

Pno.

The second system of the score consists of three staves. The top staff is for Mez., showing a few rests. The middle staff is for Gtr., and the bottom staff is for Pno. Both the Gtr. and Pno. staves feature a complex rhythmic pattern with slurs and dynamics like 'p' and 'Largo'. The tempo is marked as 'Largo' with a quarter note equal to 50 beats per minute.

*Larghetto* ♩ = 60

Mez. *mf* ¿Dón - de mi a la - me - da, dón - de

Gtr. *rit.* *Larghetto* ♩ = 60 *mf*

Pno. *rit.* *Larghetto* ♩ = 60 *mf*

Mez. mi fa - ro - la? Can - cio - nes de rue - da que ya son - his - to - ria

Gtr.

Pno.

Mez. *¿Dón-de mi a la me - da, dón-de mi fa-ro - la? Can-cio-nes de rue da*

Gtr.

Pno.

Mez. *que ya son his - to - - - ria* *1° Tempo*

Gtr. *1° Tempo*

Pno. *1° Tempo*

Mez.

Gtr.

Pno.

The first system of the musical score consists of three staves. The top staff is for Mezzo-soprano (Mez.) and contains three measures of whole rests. The middle staff is for Guitar (Gtr.) and features a melodic line with eighth-note patterns, slurs, and a dynamic hairpin. The bottom staff is for Piano (Pno.) and is divided into two parts: the right hand (treble clef) has a rhythmic accompaniment of eighth notes with slurs and dynamics, while the left hand (bass clef) has a melodic line with slurs and dynamics. The key signature has one flat (Bb).

Mez.

Gtr.

Pno.

The second system continues the musical score with three staves. The Mezzo-soprano (Mez.) staff has three measures of whole rests. The Guitar (Gtr.) staff continues the melodic line with eighth-note patterns, slurs, and dynamics. The Piano (Pno.) staff continues the accompaniment, with the right hand (treble clef) playing eighth notes and the left hand (bass clef) playing a melodic line with slurs and dynamics. The key signature has one flat (Bb).

*Piu mosso*

Mez. *mf* "En ca-sa hay un pa - tio muy par - ti - cu - lar;

*Piu mosso*

Gtr. *rit.* *mf*

*Piu mosso*

Pno. *rit.* *mf*

Mez. si llue-ve se mo - ja co-mo los de-más" Ya es-cam-pa, no llue - ve,

Gtr.

Pno.

Mez. *cru-zan go-lon-dri-nas, y el al-ma ju-gan-do a las cua-tro es-qui - nas...*

Gtr.

Pno.

*rall poco a poco*

**Allegro** ♩ = 132

Mez. *Y el al-mas ju-gan - do a las cua-tro es-qui - nas*

Gtr.

Pno.

*rall poco a poco*

**Allegro** ♩ = 132

*rall poco a poco*

**Allegro** ♩ = 132



Mez.

Gtr.

Pno.

This system contains three staves. The Mezzo-soprano staff (Mez.) is a single line with a treble clef, containing three whole rests. The Guitar staff (Gtr.) is a single line with a treble clef, containing a series of chords and melodic fragments. The Piano part (Pno.) consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a bass line with some rests. A brace on the left groups the two piano staves.

Mez.

Gtr.

Pno.

This system contains three staves. The Mezzo-soprano staff (Mez.) is a single line with a treble clef, containing three whole rests. The Guitar staff (Gtr.) is a single line with a treble clef, containing a series of chords and melodic fragments. The Piano part (Pno.) consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a bass line with some rests. A brace on the left groups the two piano staves.

Mez.

Gtr.

Pno.

*Declamado* ♩ = 72

Mez.

Gtr.

Pno.

¿ Tiene candelita ? Res- coldo me queda

*p*

*8va*

*p*

Mez.    
 ¡Nunca se me apague la dulce moneda ! Siendo niña y reina , mendi -

Gtr. 

Pno. 

Mez.    
 - gar podía ¿ Dónde ya la fuerza de mi fantasía ?

Gtr. 

Pno. 

*Allegro* ♩ = 132

Mez. *mf* Cas - ca - rón - de hue - vo si un puen - te se

Gtr. *mf* *Allegro* ♩ = 132

Pno. *Loco* *mf* *Allegro* ♩ = 132

Mez. rom - pe a - - - sí de sen - ci - llo

Gtr.

Pno.

Mez. e - - ra to-do en - ton - ces. Puen - te que se

Gtr.

Pno.

Mez. rom - pe cas - - ca - rón de hue - vo

Gtr.

Pno.

Mez. *La vi - da - se es - ca - pa ¿Có - mo la de -*

Gtr.

Pno.

Mez. *- ten - go? La vi - da se es - ca - pa*

Gtr. *rall poco a poco*

Pno. *rall poco a poco*

*A tempo*

Mez. *¿Có - mo la de - ten - go?*

Gtr. *A tempo*

Pno. *A tempo*

Mez.

Gtr.

Pno.

Mez.

Gtr.

Pno.

This system contains three staves. The Mezzo-soprano staff (Mez.) has three measures with whole rests. The Guitar staff (Gtr.) has three measures: the first with eighth-note chords, the second with a sustained chord, and the third with eighth-note chords. The Piano staff (Pno.) is a grand staff with two staves. The right hand has three measures of eighth-note chords, and the left hand has three measures of eighth notes with rests.

Mez.

Gtr.

Pno.

This system contains three staves. The Mezzo-soprano staff (Mez.) has three measures with whole rests. The Guitar staff (Gtr.) has three measures: the first with a chord, the second with a triplet of chords marked with a forte (f) dynamic, and the third with another triplet of chords. The Piano staff (Pno.) is a grand staff with two staves. The right hand has three measures of chords, and the left hand has three measures of chords. There are slurs and accents in both hands.



*Declamado*

Mez.  *Un* patio una casa , como los demás .... Si

Gtr.  *pp*  $\text{♩} = 72$

Pno.  *pp*  $\text{♩} = 72$

Mez.  sigo evocando me pongo a llorar . Fanales del aire

Gtr. 

Pno. 

*rit.* 

Mez. para mis recuerdos . Reloj , triste novia lle - vándose el tiempo .

Gtr. *rit.*

Pno. *rit.*

Mez. *mf* Dón-de mi a-la-me-da, dón-de mi fa-ro-la? Can-cio-nes de rue-da que ya

Gtr. *mf*

Pno. *mf*

Mez. *son his - to - ria ¿Dón-de mi a - la - me - da, dón-de mi fa - ro - la?*

Gtr.

Pno.

Mez. *Can - cio - nes de rue - da que ya son his - to - - - ria.*

Gtr.

Pno.

*Despacio*

*1° Tempo*

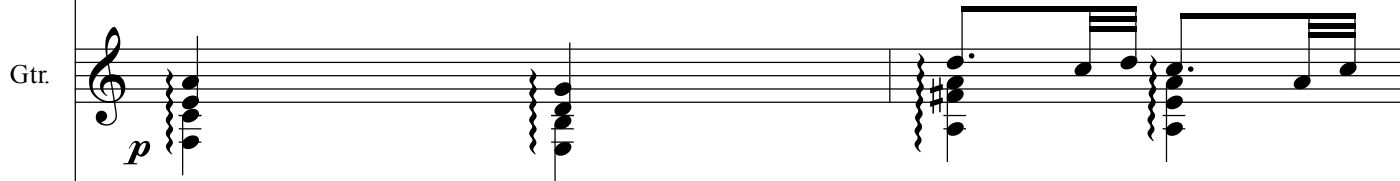
Mez. *p* que ya son his - to - - - - - ria.



*Despacio*

*1° Tempo*

Gtr. *p*



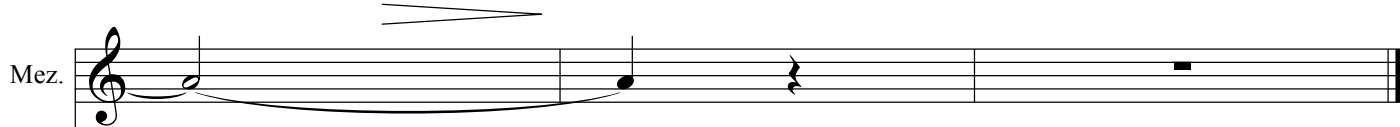
*Despacio*

*1° Tempo*

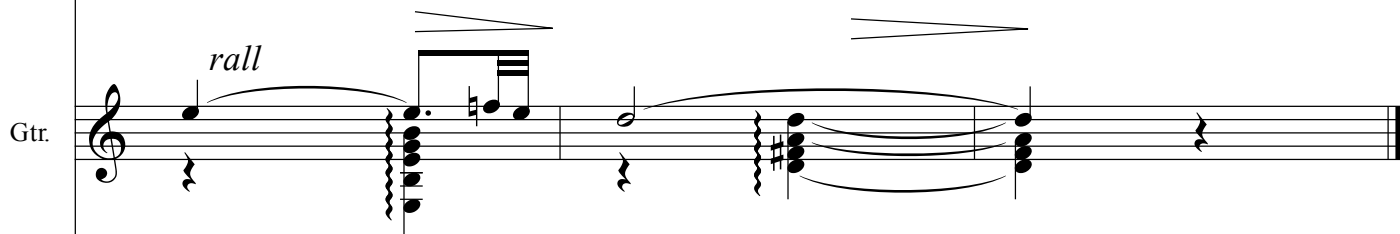
Pno. *p*



Mez.

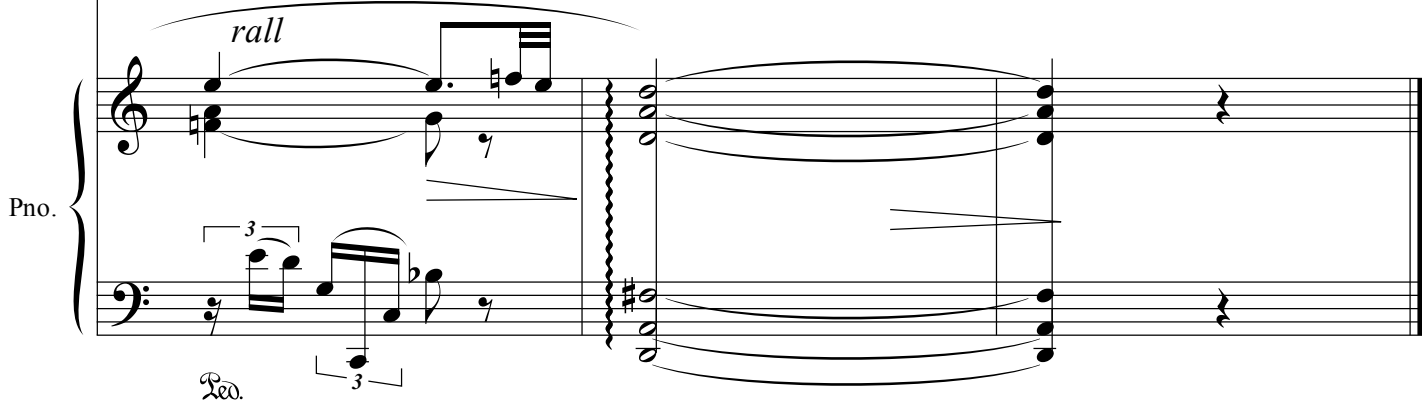


Gtr. *rall*



Pno. *rall*

*ped.*



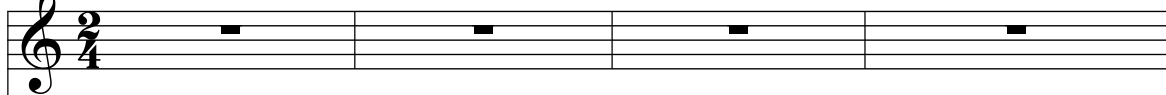
# Al - Motamid

Para Soprano y Piano

Luis Blanes

Tranquilo y muy expresivo (♩ = 50)

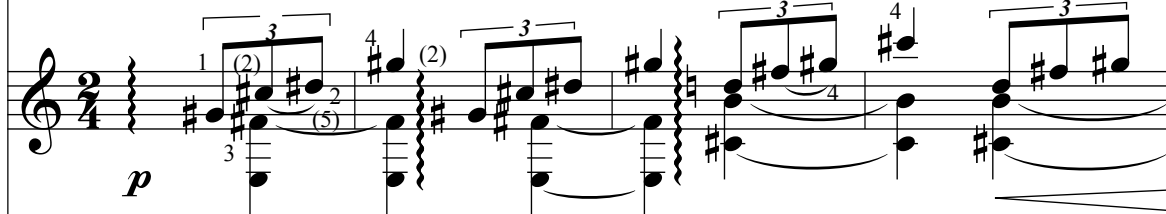
Mezzo-Soprano



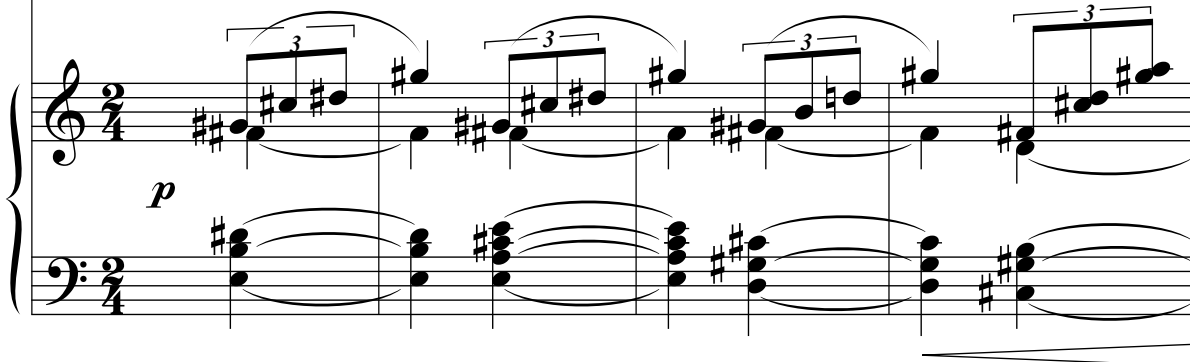
CVI

CVII

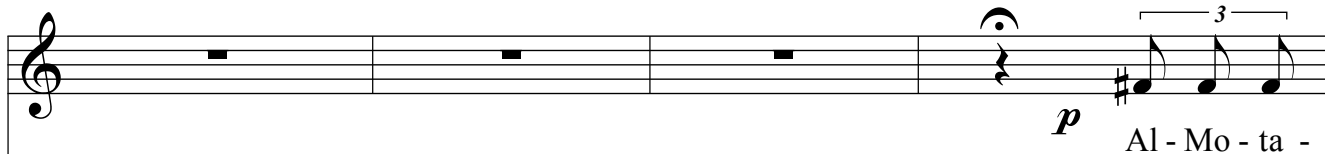
Guitar



Piano



Mez.



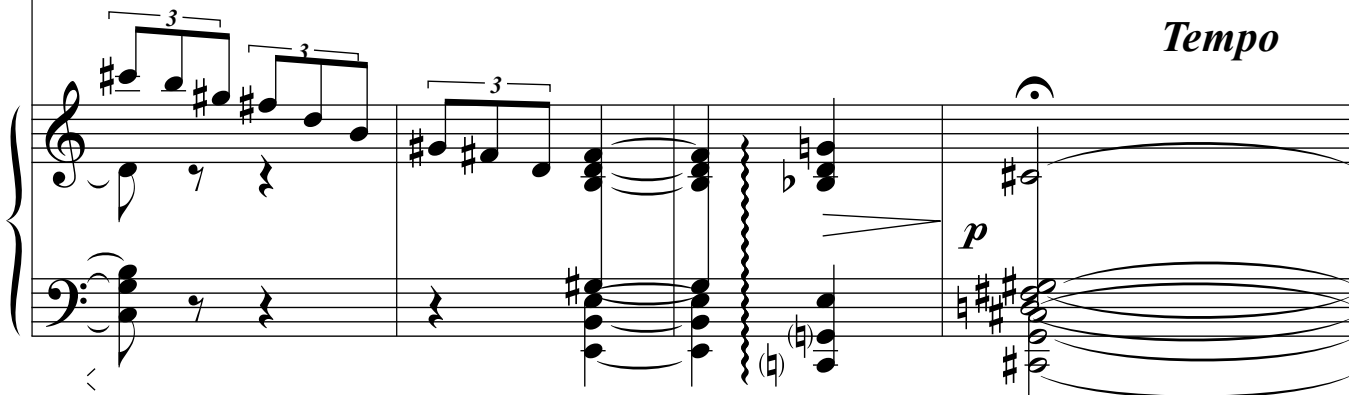
*p* Al - Mo - ta -

Gtr.



*un poco rall* *p*

Pno.



*p*

*piu mosso e cresc.*

Mez. mid, Al - Mo-ta mid, yo se-rí-a bue - na a - mi - ga

Gtr. CVI CII CIV *piu mosso e cresc.*

Pno. *piu mosso e cresc.*

*Súbito p y a Tempo*

Mez. de tus sue - - - ños. - - - Al - Mo - ta - mid,

Gtr. CII *Súbito p y a Tempo*

Pno. *Súbito p y a Tempo*

*muy sentido e rall*

Mez.

Al - Mo - ta - mid *mf* En un

The first vocal line is written in a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked 'muy sentido e rall'. The lyrics 'Al - Mo - ta - mid' are under the first part of the line, and 'En un' is under the second part. The dynamic marking 'mf' is placed above the second part. The time signature changes from 3/4 to 2/4.

*muy sentido e rall*

Gtr.

16 2 3 1 3 0 3 1 0

*pp* *mf*

The first guitar line starts at measure 16. It features a treble clef and a key signature of one flat. The tempo/mood is 'muy sentido e rall'. The line includes various techniques such as triplets and fingerings (e.g., 2, 3, 1, 3, 0, 3, 1, 0). Dynamic markings 'pp' and 'mf' are present. The time signature changes from 3/4 to 2/4.

*muy sentido e rall*

Pno.

*pp* *mf*

The first piano accompaniment consists of two staves (treble and bass clefs). The tempo/mood is 'muy sentido e rall'. It features a key signature of one flat. Dynamic markings 'pp' and 'mf' are used. The time signature changes from 3/4 to 2/4.

Mez.

pa - tio del Al - cá - - - - - zar

The second vocal line is written in a single staff with a treble clef and a key signature of one flat. The tempo/mood is 'muy sentido e rall'. The lyrics 'pa - tio del Al - cá - - - - - zar' are under the line. The time signature is 2/4.

Gtr.

20 2 2 4 3 2 3#

The second guitar line starts at measure 20. It features a treble clef and a key signature of one flat. The tempo/mood is 'muy sentido e rall'. The line includes fingerings (e.g., 2, 2, 4, 3, 2, 3#) and a dynamic marking 'mf'. The time signature is 2/4.

Pno.

The second piano accompaniment consists of two staves (treble and bass clefs). It features a key signature of one flat. The tempo/mood is 'muy sentido e rall'. The time signature is 2/4.

*poco a poco cresc.*

Mez.

o - i - rí - a tus ver - sos. ¡Ay qué

*poco a poco cresc.*

Gtr.

23 4 2 0 3 CVII CVI -----

*poco a poco cresc.*

Pno.

> > > >

*rall y marcado*

Mez.

a - ven - tu - ra se - rí - a **f** re - tro - ce -   
*rall*

Gtr.

26 3 4 3 4 2 **f** 4

*rall*

Pno.

> > > **f**>



Tempo - Andante

Mez.

Tempo - Andante

Gtr.

Tempo - Andante

Pno.

Mez.

Gtr.

Pno.

Mez. *molto rall e dim*

tiem - po, có - mo re - tro - ce - de - rí - a.

Gtr. *molto rall e dim*

35 *p* (0) *mf (amplio)* *p* CVII 3

Pno. *molto rall e dim*

*p* *mf (amplio)* *p* 3

Mez. **Andante** ♩ = 80

**Andante** ♩ = 80 *mf* Tus o - jos, tu voz, tu

Gtr. **Andante** ♩ = 80

**Andante** ♩ = 80 39 1 0 4 (3) (4) 2 (5) 4

Pno. **Andante** ♩ = 80

**Andante** ♩ = 80 *mf* > > > > >

*poco a poco cresc.*

Mez.

Mezzo-soprano vocal line. The melody is written on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "fren - te, pé - ta - los en - tre mis". The music features a long phrase with a slur and a fermata at the end.

*poco a poco cresc.*

Gtr.

Guitar line for the Mezzo-soprano section. It starts at measure 42. The melody is on a treble clef staff with a key signature of one sharp and a 3/4 time signature. Fingering numbers 2, 0, 4, 4, 0, 2 are shown above the notes. There are also circled numbers (6) and (4) below the staff. The music is marked with a crescendo hairpin.

*poco a poco cresc.*

Pno.

Piano accompaniment for the Mezzo-soprano section. It consists of two staves (treble and bass clef) with a key signature of one sharp and a 3/4 time signature. The music features arpeggiated chords and is marked with a crescendo hairpin. Accents (>) are placed under the bass notes.

Mez.

Mezzo-soprano vocal line. The melody is on a treble clef staff with a key signature of one sharp and a 3/4 time signature. The lyrics are: "de - dos. La lu - na, el ru - mor, la fuen -". The music features a long phrase with a slur and a fermata at the end.

Gtr.

Guitar line for the Mezzo-soprano section. It starts at measure 45. The melody is on a treble clef staff with a key signature of one sharp and a 3/4 time signature. Fingering numbers 0, 4, 1, 3 are shown above the notes. A circled number (6) is below the staff. The music is marked with a crescendo hairpin.

Pno.

Piano accompaniment for the Mezzo-soprano section. It consists of two staves (treble and bass clef) with a key signature of one sharp and a 3/4 time signature. The music features arpeggiated chords and is marked with a crescendo hairpin. Accents (>) are placed under the bass notes.

Mez. *te, co - mo fon - do de tus*

Gtr. 48 *2 0 4*  
3 (5) (3) (4)

Pno.

*Lento espressivo*

Mez. *ver - - - - sos. ff Al - Mo - ta - mid*

Gtr. 50 *CVI 2 CVII*  
3 *CIV CII*

Pno. *ff*

*Lento espressivo*

Tempo - Andante

Mez. 
  
Al - Mo-ta - - - - mid, *p* Si yo pu - die - ra en el

Tempo - Andante

Gtr. 
  
53 *p* CIV

Tempo - Andante

Pno. 
  
*ampio* *p* 53

*molto rall e dim*

Mez. 
  
tiem - po, co - mo re - tro - ce - de - rí - - -

*molto rall e dim*

Gtr. 
  
57 *f#* CII

*molto rall e dim*

Pno. 
  
*i3* *f(amplio)*

*Lento y muy sentido* *Tempo primo*

Mez.

Gtr.

Pno.

*Lento y muy sentido* *Tempo primo*

*molto rall*

Mez.

Gtr.

Pno.

*molto rall* *molto rall*

28 8vb

# Nana del negrito excluido

para Soprano y Piano o Guitarra

Luis Blanes

(♩ = 72 aprox.) Dulce y expresivo

The musical score is arranged in three systems. The first system includes the Soprano part with lyrics, the Guitarra part, and the Piano part. The second system continues the Soprano part with lyrics, the Guitarra part, and the Piano part. The third system continues the Piano part. The score is written in 3/4 time with a tempo of approximately 72 beats per minute. The key signature has one flat (B-flat). The Soprano part is marked *mf* and the Piano/Guitarra parts are marked *p*. The score includes various musical notations such as slurs, accents, and a triplet in the final measure of the second system.

**Soprano**  
*mf* No llo - res mi - ni - ño, ca - chi - to de - so. Ca -

**Guitarra**  
*p*

**Piano**  
*p*

**S**  
- ray con su ca - sa. No la pi - ses no No llo - res mi

**Gtr.**

**Pno.**

*un poco rall* **Tempo**

S  
ni - ño, ca - chi - to de so \_\_\_\_\_

Gtr. *un poco rall* **Tempo**  
*p*

Pno. *un poco rall* **Tempo**  
*p*

*Un poco más*

S  
*mf* Cuan - ti - to me to - pe con quien te bo -

Gtr. *Un poco más*  
*mf*

Pno. *Un poco más*  
*mf*



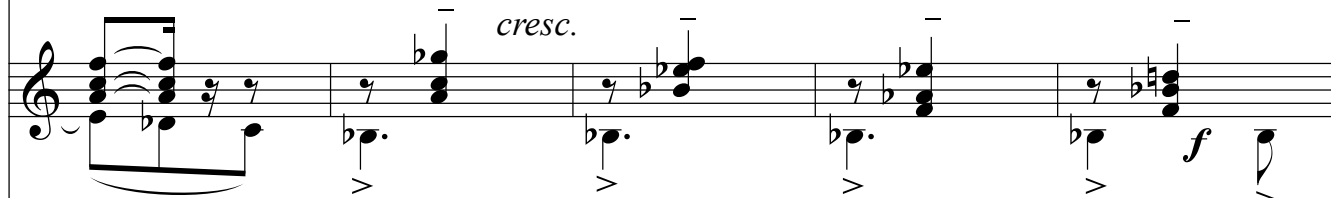
*cresc.*

S  
-tó, yo sa - bré de - sir - le, ya le ha - bla - ré yo. *f* Que el



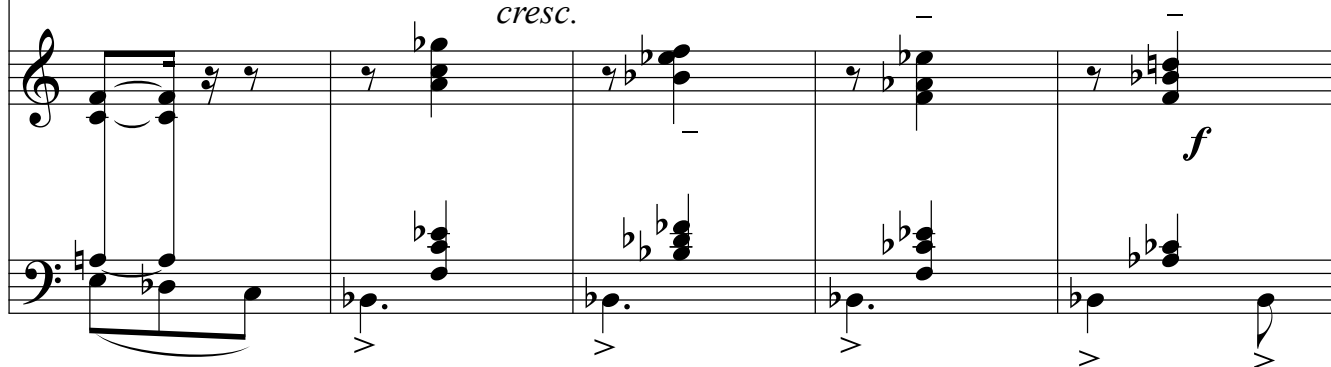
*cresc.*

Gtr.

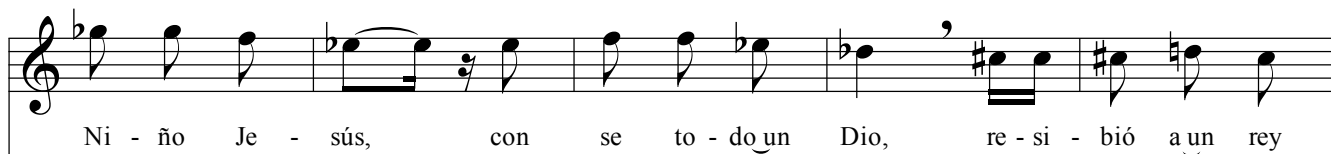


*cresc.*

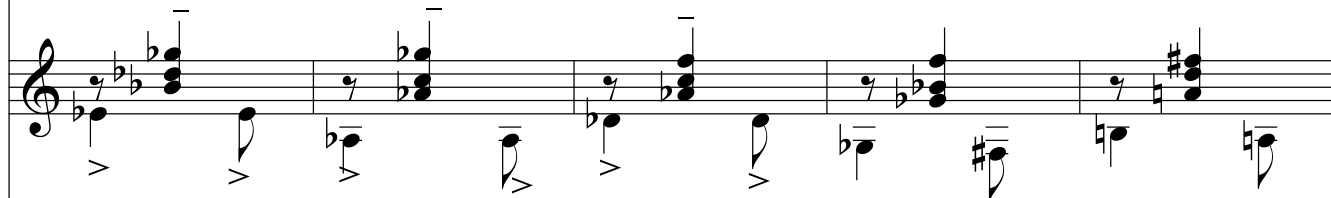
Pno.



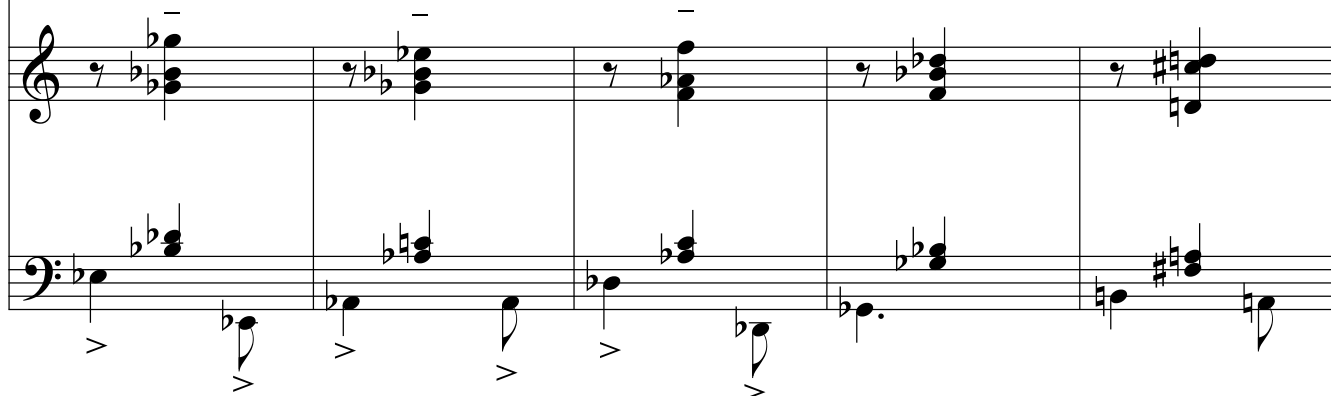
S  
Ni - ño Je - sús, con se to - do un Dio, re - si - bió a un rey



Gtr.



Pno.



*poco a poco rall e dim*

S  
ne - gro i - guá que el car - bón; *mf* ne - gro co - mo tú, ne -

Gtr.  
*poco a poco rall e dim*  
*mf*

Pno.  
*poco a poco rall e dim*  
*mf*

**A tempo**

S  
- gro co - mo yo. *f* De -

Gtr.  
**A tempo**  
*p*

Pno.  
**A tempo**  
*p*

(♩ = 100 aprox.)

*Un poco más*

S

- ja la llan - ti - na, ca - - - lla, co - ra - són. E -

*Un poco más*

(♩ = 100 aprox.)

Gtr.

*Un poco más*

(♩ = 100 aprox.)

Pno.

*cresc. y un poco aceler.*

S

- se ni - ño ma - lo que a - sí te o - fen -

*cresc. y un poco aceler.*

Gtr.

*cresc. y un poco aceler.*

Pno.

Tempo

S  
*ff* -dió, *mf* ya ha - ré que se - lle - ve su - bue - na - lec -

Gtr.  
*ff* *mf*

Pno.  
*ff* *mf*

*rall e dim*

*Gritando*

S  
-sión. *p* ¡No fal - ta - ba más! *fff* ¿Pos bue - na soy

Gtr.  
*p* *fff* *Rápido*

Pno.  
*p* *fff* *Rápido*

Tempo primo

(♩ = 72)

S  
yo! *pp* Ca - ray con su ca - sa. No *mf* la pi - ses. No

Tempo primo

(♩ = 72)

Gtr.  
*mf*

Tempo primo

(♩ = 72)

Pno.  
*mf*

*un poco rall*

S  
No llo - res mi - ni - ño, ca - chi - to de so

*un poco rall*

Gtr.

*un poco rall*

Pno.

**Tempo**

S

Gtr.

Pno.

*p*

*Un poco más*

S

Gtr.

Pno.

Bal - ta - sá e - ra ne - gro i - guá que el ti -

*cresc.*

S  
- s<sup>o</sup>n y en su por - ta - li - co Dio le re - si -

Gtr.

*cresc.*

Pno.

*cresc.*

S  
- bió. *f* ¡Qué mun - do más lo - co! ¡Qué mun - do, Se -

Gtr.

*f*

Pno.

*f*

*Súbito p*

S  
- ñó! Si hu - bie - ra na - sí - o ba - jo de es - te

*Súbito p*

Gtr.

*Súbito p*

Pno.

*rall e dim*

S  
so, *mf* hu - bie - ra sí - o ne - gro el NI - ño de

*rall e dim*

Gtr.

*rall e dim*

Pno.



**Tempo**

S  
Dio i - guá que no - - - so - tros, i -

Gtr.  
*p* *cresc.*

Pno.  
*p* *cresc.*

**Gritando enérgicamente**

S  
- guá que no - - - so - tros. Va - mos... di - go yo.

Gtr.  
3 3

Pno.  
*ff* *Glissando*